

Takeshi Asai, a Japanese pianist living in NY, composer and producer, Steinway & Sons Educational Partner in his own New York DTC Studio (which has already produced a number of outstanding recordings by New York musicians), has just released his 11th album, this time - recorded in the jazz convention piano trio, with Bob Gingery on double bass and Brian Woodruff on drums.

Although the album (celebrating its premiere on April 14 this year, containing 9 original compositions by the pianist and his arrangement of a James Taylor piece) can be considered strictly jazz, both in the dedications, the titles of the songs or fantastic melodies we can find many excellent references to classical music and its great composers. The pianist is distinguished not only by his incredible versatility or relative hearing discovered in early childhood (thanks to which the artist perceives music through the prism of the beauty of harmony and chord changes, and not hardly defined genre frames), but also an incredible multitude of sources of inspiration. Takeshi can see beauty in 12th-century French troubadours, Gregorian chants, Baroque and Romantic traditions, as well as in 20th-century or religious music, as well as the Beatles, Paul Simon, Irish and Japanese folk music. As he proved with last year's electronic album recorded solo in his well-equipped New York studio, he also uses the charms of modern electronic dance music and even pop in an extraordinary way.

On the album we hear a pianist at his acoustic instrument, the legendary Yamaha C7 piano (previously owned by Lincoln Center) - the best Yamaha C7 in Westchester County, New York, tuned – by still the same tuner, since 14 years, - who's also a great jazz pianist and composer. As Asai notes, the Yamaha C7 shares DNA with the piano on which Glen Gould recorded his latest albums, including Bach's "Goldberg Variations". It should be noted that Takeshi Asai, even as a teenager, felt a great fascination with baroque music, with a particular liking for the music of J.S. Bach, noting the numerous analogies between the structure of jazz and Bach's compositions, his improvisations, and the analogy between digitized bass in Baroque music and chord changes in jazz. It is also not without significance that the pianist graduated with honors from the famous American Berklee College of Music, where he studied under the tutelage of the master of classical piano, Ed Bedner.

An excellent jazz pianist, conquering the greatest jazz scenes not only in New York, but also in Europe, also collaborating with the Broadway Theater, he looks more and more often towards classical music. From the planned concerts in our country this year, in addition to jazz festivals, we will also hear him with an original program as part of the Kwidzyn International Music Festival, during which he will present his own, innovative approach to composition by J.S. Bach. Today, however, we especially encourage you to take a closer look at the newest record, which he published under his own record label, Fono Bono Records: Takeshi Asai - "Trio Vol. VI".

More about the Artist: <http://epk.takeshiasai.com/>

link to the song "Air on the White Keys" from the latest album, - dedicated to J.S. Bach:  
<https://youtu.be/CtXTzTgQhwU>